4: Carawan & Carawan B,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN23
South Carolina
Johns Island

128 THIS BOOK IS BASED on tape-recorded material. *In putting it together we tried to use the strongest* photograph to illustrate each text; the person in an accompanying photograph is not necessarily the person speaking. Please see the list of photograph credits at the back of the book for specific information.

(197) (113) We have deliberately refrained from caricaturing the pronunciation of Gullah dialect by distorted spellings. There are a number of scholarly studies of Gullah now available in addition to Lorenzo Turner's classic 1949 book *Africanisms in the Gullah Dialect*.

533 128 The songs are sung without instrumental accompaniment. In most of the religious songs, complex hand and foot rhythms are added as the spirit mounts. This particular style is called "shouting." Songs are usually sung with an informal leader in a call and response pattern. The transcriptions are inevitable simplifications of what is sung, for to capture the subtle shadings and minute variations of pitch and rhythm would result in an almost unreadable score. Because the style is highly improvisational, the melody, the words, and the order of the verses vary with every performance and from one singer to another.

533 •216 We strongly urge the reader to listen to these songs on two Folkways records of Johns Island music that are available: *Been in the Storm So Long: Spirituals and Shouts and Children's Games* and *Moving Star Hall Singers and Alan Lomax: Sea Island Folk Festival*. A new compilation of the best of these recordings is available on Folkways album 40031, *Been in the Storm So Long: Spirituals and Shouts, Folktales and Children's Songs*. An interesting comparison of the particular style in the Johns Island area with that of coastal singers further south can be made by listening to the albums of songs from the Georgia sea islands and from nearby McIntosh County.

(p. xvi-B)

4: Carawan & Carawan B,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN23
South Carolina
Johns Island

142
291

Ms. Elaine Jenkins

I GET MY STRENGTH FROM THE OLDER PEOPLE ON THESE ISLANDS

888

I don't know how other young people feel, but I get my strength from the older people on these islands. My mother is one of them. I like to talk to my mother and her friends. When we get together, we always go back to the old days. And those days were hard days.

533
186

The songs at Wesley, I mean the songs that the older people raise from the floor, those things do something for me. The music is a vital part of that service. There's almost a song for every feeling and mood. I can only talk about Wesley, but I don't think there's any danger of the older songs dying out there. Those songs are being passed down from the old people. Like Mrs. Hunter—Mrs. Hunter's children and her grandchildren. And then I hear them, and I'm sure other people hear them, and you write down the words.

(178)

216
186

My brother Bill has been doing a lot of videotaping and the folk don't mind. We hope to just hold onto those things and put them aside for safe-keeping for the others who'll be coming along. Talking to the older people about the old days when there was really no connection to the city, they had to be self-sufficient. I don't think any of those things will ever be lost.

4: Carawan & Carawan B,Z-5 (1959-1988) 1989
NN23 Sea Islanders NN23
South Carolina
Johns Island

Rev. A. C. Jenkins

ANY MINISTER WHO DOESN'T TAP INTO THOSE DEEP FEELINGS WILL NOT SURVIVE HERE

793
796
152

I want to bring a world view into the church—a view that includes justice and liberation in Latin America and in South Africa. My challenge is to make it real to the people on Johns Island, and if it is real for them, they want to shout about it. The way I can touch those feelings is to end my sermon with the words to one of the old songs.

Any minister who doesn't tap into those deep feelings will not survive here. The people will go elsewhere. I love serving on Johns Island. Before I was here I was at an elite church in Charleston. Amens were few due to a different worship experience.

Mr. Gerald Mackey

I TAKE MY TAPE RECORDER TO CHURCH EVERY SUNDAY

796
533
●216

I enjoy the older people. I'm always around them, and I talk with them often. I enjoy the singing. In fact I take my tape recorder to church every Sunday, hoping for one of the old spirituals raised from the floor. Then I play them all through the week on my stereo here or in my car. It's very uplifting. I don't miss any opportunity I get to hear the older people sing. To me, that's pride. I really enjoy listening to them and I think it's great that they have managed to preserve that aspect of our history.

I'm afraid that eventually after all these people are gone that the younger people will not feel as comfortable carrying on. I wish it wouldn't happen, though.